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motif<sup>1</sup> was quite as popular as in the Levant.

Another piece worthy of special mention is a charming panel of Venetian point showing a large variety of stitches. The design is made up of a symmetrical arrangement of foliated scrolls springing from a central motif and represents a later development of the seventeenth-century fabric when the worker becoming more adept had wearied of the established type and had ventured into a broader field of ornamentation.

With the accession of these many beautiful examples of early Brussels work, the Museum collection with its splendid historical pieces is placed far in advance of any foreign museum. In no collection on the continent, either the Leidt Collection at Bruges or the wonderful laces of the Musée Cinquantenaire at Brussels, do the Flemish laces excel in beauty those found in our own Museum.

For the present the laces will be exhibited in the Room of Recent Accessions, as the lace galleries are in process of rearrangement. F. M.

## NEW GALLERIES OF SILVERWARE AND CERAMICS

IN discussing the never-settled question as to the plan of arrangement of an art museum, it is usually admitted that three general schemes are possible. First, a period arrangement, grouping all objects of whatever kind according to the place, school, and time of their manufacture, regardless of material, use, and technique. Such an order is of great value to the student of history and to the general public, but it fails in usefulness to the craftsman and designer, and is really suited only to a small and carefully selected collection, since the development of any particular

phase of art soon makes a museum so arranged unwieldy and ill balanced.

Second, an arrangement according to material; grouping, for instance, all the metalwork together in one place, the textiles in another, ceramics in a third, each isolated, and all illustrating the development of technique rather than of style. The rich and valuable collections of the Victoria and Albert Museum at South Kensington are so arranged, and their usefulness has been tried for nearly two generations by the students of industrial art from many government schools, although the museum as a whole scarcely answers the needs or arouses the interest of the average visitor who has no active participation in the crafts.

The third scheme, and to many minds the ideal one for a museum, especially an American museum, combines the first two methods, so that in one part of the building there is a complete historical series of period rooms furnished, so far as possible, with fine examples of the different arts of each age, grouped to suggest the atmosphere and taste of the time. Such a series of galleries, each containing very good and characteristic works of art and no unimportant specimens, would furnish for the general visitor a stimulating exhibition, embracing all of the museum he really needs to see, and all that he can see without undue fatigue. However, supplementary to these period galleries would be others devoted to the special collections, so that the student of silver, for instance, could go at once to the metalwork section and find grouped together chronologically hundreds of tea pots, beakers, and spoons, from all of which he could gather knowledge and ideas without the necessity of running from a sixteenth-century room on one floor to an eighteenth on another, and back again, picking out silverware from a mass of furniture, tapestries, and other types of artistic production in no way related to the technique he wished to study.

In the first days of the Department of Decorative Arts, when the collections were small, it was possible to follow the historical or period plan with few deviations, but in recent years the increase of our possessions

<sup>1</sup> The tulip was already in cultivation in England in the sixteenth century and in the Netherlands this flower became the center of frenzied finance in 1634 when victims of the "tulipomania" paid fabulous prices for a single bulb.

has been so rapid that it has become more and more necessary to devise some scheme of separating and organizing the material, and the policy of the department has tended inevitably to the third of the three plans outlined above. The series of study rooms opened two years ago, and at that time described in the *BULLETIN*, was one of the first steps in this direction, and with the removal of the Morgan Collection and the completion of new parts of the building, a considerable amount of space became available for a more systematic development of the idea. Of this space, five new galleries of special collections were last month opened to the public, and within the near future it is planned to arrange six other rooms of similar character, so that the department will eventually have available for use these special collections in Wing H and elsewhere, as well as the series of period rooms in the part of the building known as the Hoentschel Wing, already familiar to visitors.

The five new galleries just opened are those on the Fifth Avenue front, on the second floor of Wing H, formerly occupied by the Morgan Collection. Silverware fills the first two of these, ceramics the last three; but in all there has been an attempt to relieve the monotony which a special collection might have, by occasional examples of other crafts. As a result, there are tapestries and wood carvings on the walls, and pieces of furniture between the cases; a circumstance which does not, it is thought, detract from the usefulness of a special collection as such.

The two rooms of silver contain chiefly objects permanently owned by the Museum, including the Truax, Palmer, and other collections, as well as the Cadwalader bequest of snuff boxes, the Avery Collection of spoons, the loans of Rev. Alfred Duane Pell, and many individual gifts. Half of one gallery is devoted to Sheffield plate, including the Viscountess Woolsey Collection, a purchase of some years ago, and the loans of Commodore Stearns. A Spanish Renaissance doorway from the house of Stanford White is exhibited again after a long retirement, and the five Cupid and Psyche tapestries of the same

period, lent by Joseph Sampson Stevens and previously described, are hung on the walls above the silver cases.

Of the three galleries devoted to ceramics, the first two are given over to faience, the last to porcelain. Of the three, the first is the large room familiar to visitors in the days of the Morgan Collection as holding the Raphael, since that time presented to the museum; this room now contains around the walls a representative collection of Italian majolicas made especially notable by the recent loan, now exhibited for the first time, of one hundred pieces from the collection of Mortimer L. Schiff. These illustrate the best phase of the notable art of the Italian potters of Florence, Faenza, and many other cities, who were often aided by the great painters of the time and whose production ranks with the most vigorous of their era. Mr. Schiff's pieces include many of the most celebrated known, which have been gathered together for years from the Bardac, Morgan, and many other collections. Especially noteworthy is the case of polychrome tiles in relief, coming from Gubbio and made, presumably by Maestro Giorgio, most celebrated of Renaissance potters and faience decorators, for the Andreoli family in 1513.

On the opposite side of the room are majolicas owned by the Museum, as well as the beautiful specimens of sixteenth-century manufacture on loan here for some years by V. Everit Macy. The five central cases are occupied by French faience, and illustrate the development of this celebrated art from Italian models. One case contains French pieces which are closely parallel to Italian prototypes, another is filled with Palissy ware, and two more with the first pieces of Rouen origin, beautiful in design and workmanship. These four cases form part of the Le Breton Collection, owned by Mr. Morgan and placed on loan in the Museum by his father in 1910. This was formerly distributed through the Hoentschel Wing, and is now grouped together for the first time. The fifth case in this gallery holds eight pieces of Henry II or Oiron faience, from the Morgan Collection, a precious ware

whose history is too well known to need description, and whose rarity and value are widely appreciated.

The next gallery, No. 16, is also devoted to faience and contains more of the Le Breton Collection, illustrating not only the production of the work at Rouen, but also Moustiers, Marseilles, and other French cities. Other cases contain Delft, early English pottery, and German stoneware. Half of this room is devoted to the exceptionally interesting collection of Mexican majolica presented to the Museum in 1911 by Mrs. Robert W. de Forest, recently augmented, and now for the first time shown in its entirety. This ware will be more fully described in a later number of the BULLETIN.

The third ceramic gallery is devoted to porcelain as distinguished from faience, and practically all the wares shown are of eighteenth-century manufacture, since the process of making porcelain, long known in China, was discovered in Europe only in the early eighteenth century. The porcelain is grouped according to country and includes historical arrangements of Sèvres, Meissen or Dresden, Worcester, Chelsea, Wedgwood, as well as many other centers of production. It has been found possible to exhibit in this gallery some interesting examples of wood carving, notably the fine overmantel from Holme Lacy, in the style of Grinling Gibbons, purchased by the Museum last year. A door from the celebrated boudoir of the Sagredo Palace in Venice, long owned by the Museum but never before exhibited, is now brought to light for the first time, while two consoles and other panels from the same room are exhibited in Gallery 12. A large Baroque console and mirror frame is a recent loan from Thomas F. Ryan, and on the walls are four French tapestries of the reign of Louis XVI, lent by Mrs. Frederick H. Allen.

Within a short time it is planned to open the next galleries, which will contain laces, textiles, embroideries, church vestments, and similar examples of the art of weaving.

D. F.

## FRENCH STAINED GLASS

THE Museum collection of stained glass, which has grown so rapidly in recent

years, has been further augmented by the purchase of four quatrefoils of brilliant color, dating from the late thirteenth century or the beginning of the fourteenth. The new acquisitions are medallions from the windows of one of the greatest of French cathedrals, celebrated from early times for its wonderful colored glass. Like other ancient churches, this cathedral was fated to undergo the harsh process known as restoration, which swept away much of the beauty spared by time, and during the process some of the old glass was removed, among the pieces being the four quatrefoils now owned by the Museum. The subjects are as follows: the Virgin Enthroned, Saint Peter and Saint Paul, the Coronation of the Virgin, and the Pascal Lamb. Three of the four medallions measure two feet, six inches in greatest diameter, and one, the Pascal Lamb, two feet, ten inches. The color is pure and rich and the design typical of the best period.

In the thirteenth century the art of the glass-maker reached its zenith, and at Chartres, Sens, and Bourges it is the windows of this time which command admiration as artistic achievements of the noblest order. Stained glass of the thirteenth century differs from that of later origin both in conception and in technique. In the first place, the component pieces were cut very small and the finished window was really a transparent mosaic held together by lead bands; it was often made up of many patterns on a minute scale, and always treated from the decorative and not the pictorial point of view. Second, the glass used was almost all colored in the melting pot by metallic oxides while in a fluid state, and for this reason it is referred to as "pot metal," which means that the color is in the glass, not painted upon it. Brownish black paint at first was the only exception to the rule, and was used for the necessary drawing and for details of ornament. It was produced by using finely powdered colored glass as a pigment, subjecting it to the heat of the kiln, and thus melting the paint and affixing it to the sheet. In the early period, the drawing was kept subordinate